

Goldberg—a Story of Success

How a Young Man Climbed in Nine Years from No Job to a Millionaire's Income

HOW many youngsters of thirty-three do you know who draw salaries of more than \$50,000 a year?

There aren't many of them anywhere. Such as there are are not ordinarily found in newspaper offices. But—

The salary of Reuben L. Goldberg, The Evening Mail's artist-humorist, has just been raised to a \$50,000 minimum, with percentages worth probably as much more. \$100,000 a year! And Goldberg won't be thirty-three until the Fourth of July.

When Goldberg was a boy in San Francisco he wanted to be a newspaper artist. His father, a substantial, conservative business man, advised him to keep out of it.

"There is no money in the newspaper business," said the elder Goldberg. He knows better now.

To be sure, it has taken young Mr. Goldberg nearly twelve years to work up from an \$8 a week job to a guaranteed salary of \$50,000 a year, with commissions and things on top of that which ought to be worth another \$50,000 annually. He didn't start right out to earn a railroad president's salary as soon as he got through college. Outside of fiction and the movies things don't happen that way. But every cent Mr. Goldberg is paid he earns and nobody grudges him a dollar of it, least of all his employers, The Evening Mail Syndicate. In signing a contract to pay him for the next three years a little more than double the salary he has been receiving for the last three years they have merely recognized the increased value of his daily picture, due to his increased popularity with all sorts and conditions of men and women.

For Goldberg is popular. If any one doubts it, watch the readers of The Evening Mail in the subway and the elevated; ask the next bank president or traffic cop or girl behind the counter that you happen to meet. Say "Goldberg" and see them grin.

It isn't always easy to analyze the causes of popularity. In Goldberg's case it is perhaps less difficult than ordinarily. He is so intensely human, for one thing. For another, he is so genuinely humorous. There is in his work the touch of burlesque that in itself is always funny, but his pictures are very far from being merely burlesques. Grotesque and impossible as are the curious caricatures of humanity which he draws, their actions are always governed by the same motives that dominate all human action, and the reader sees in them as in a mirror of satire a reflection of the frailties, the vanities and the foibles of the entire race.

It is because Goldberg has this power of making us see ourselves as others see us that he is worth a \$50,000 salary. Personally, being a very modest and unspoiled young man, he sometimes has doubts as to whether he is earning his pay or not. When he was a student in the University of California he drew the same sort of funny pictures for the fun of seeing them printed in the college paper. The fun of seeing his own pictures in print is still almost as much of an incentive to Goldberg as his salary. He was graduated from the university in 1904 with the degree of Bachelor of Science, his parents having decided to make an engineer out of him. His first job was plotting sewers in the San Francisco city engineer's office at \$100 a month. But there wasn't anything funny about pictures of sewers, so he threw up

his job and went to work on a San Francisco paper at \$8 a week. His work there was to draw a daily cartoon for the sport page, but even though they raised his pay to \$12 a week the paper didn't publish his cartoons, so he quit and went to another paper where they paid him less money but let him do more work—and published his pictures. A few months later he again threw up his job, this time with the purpose of trying to find something to do in New York. None of the first three or four New York editors he applied to showed any interest, but finally The Evening Mail offered him a chance to do a daily cartoon for the sporting page.

This was in 1907, and Goldberg has been a member of The Evening Mail staff ever since. He started in at \$50 a week. Three months later this was increased to \$65 a week. At the end of six months his salary was again raised, this time to \$75 a week. At the end of his first year The Evening Mail signed a contract with him guaranteeing him \$100 a week for two years. It was during this contract that Mr. Goldberg's pictures began to be sold to other newspapers around the country. To-day more than 2,200,000 newspaper readers all over the United States laugh with Goldberg daily.

At the close of his third year with The Evening Mail a new three years' contract at \$300 a week was signed with Goldberg. When this expired another contract, also running three years, was entered into, this one at \$450 a week, which is the artist's present salary. His new contract, which takes effect on July 1st, provides for a salary of \$50,000 a year and royalties on the Goldberg Animated Cartoons, which may amount to as much more.

These Goldberg Animated Cartoons, by the way, are the funniest pictures that have ever been shown on the screen. The public hasn't had an opportunity to see them yet, but within a few weeks they will be shown in movie theatres in every city and village in America.

There is a popular theory that great artists dash off their work on the inspiration of the moment. Goldberg's theory is that perspiration is more important than inspiration. There isn't a truck driver or bank clerk in New York who works harder or longer hours than this same R. L. Goldberg. It is this ability to take infinite pains with his work and stick to each picture until he has got it in exactly the form that he wants it that gives to Goldberg's work its enduring qualities. For, as every reader of The Evening Mail knows, the quality of Goldberg's work never lets down. Dealing with an infinite variety of subjects, he maintains in every new picture the

same keen edge of wit, the same laugh-provoking mirth that have made him famous. And he is still modest about his own achievements. Not long ago, at a dinner of the Society of Illustrators, he met Charles Dana Gibson. The famous painter of beautiful women expressed his admiration for the newspaper artist's work.

"I will admit that perhaps my pictures are funnier than yours," said Goldberg, "but I wish I could draw like you can."

"Don't let anybody tell you you can't draw," said Gibson. "I certainly can't draw any better than you can, if as well. The best I can do is to make pictures of people as they really are. You can draw pictures of people as they never were and still have them human."



R. L. GOLDBERG.

WHAT NEWSPAPER EDITORS THINK OF GOLDBERG'S WORK

W. J. ETTEN, Managing Editor Grand Rapids News—Rube has helped enrich our language, made respectable citizens out of confirmed grouches, and even converted women to the uses of slang. And the best thing about him is that he gets better all the time.

JOHN S. COHEN, Managing Editor Atlanta Journal—Goldberg is in a class by himself—the one man with a real idea in his head every day in the year.

Managing Editor Sharon Herald—Goldberg gets gobs of grins.

J. P. MILLER, Managing Editor Savannah Morning News—Goldberg is the cleanest-cut comic of them all.

J. E. CAMPBELL, Managing Editor Birmingham News—Goldberg is not only a master cartoonist, but one of the keenest satirists of the follies of the people of the day.

J. J. McALLIFFE, Managing Editor St. Louis Globe-Democrat—Goldberg has it on all the other comic cartoonists in the United States. The people who ordinarily never smile manage to look pleasant when they look at the Goldberg daily stream of wit and humor.

GEORGE R. NEWMAN, Managing Editor Louisville Evening Post—Goldberg is one of the greatest benefactors of the American nation; for the number of laughs he affords it daily, the cheerfulness he disseminates by his comical pictures and his humorous lines are beyond computation. Nobody tries to imitate Goldberg—nobody can.

Managing Editor Lafayette Courier—Goldberg is mentioned more often than any of our features.

JOHN TREVOR CURTIS, Managing Editor Philadelphia Inquirer—Goldberg's cartoons are the best and most popular newspaper comic feature published in the United States.

J. K. EMPE, Managing Editor Pittsburg Leader—Goldberg's originality in wit, ideas and drawing, combined with the up-to-dateness of his subjects, the whole literally soaked in genius, make his cartoons the most enjoyable seen in the United States to-day.

H. B. BAKER, Manager Circulation Reading Telegram—Times—Goldberg, by his extreme caricatures of the frailties of human nature, could make a lunatic grasp situations where a skilled physician would fail.

J. M. COLLIGAN, Rock Island Argus—Goldberg is original; he is funny; he is a great artist, and out this way we enjoy his work immensely.

MARSHALL BALLARD, Managing Editor New Orleans Item—Goldberg is one of the most popularly intelligent and generally effective satirists of our contemporary follies, foibles and insincerities.

GROVE PATTERSON, Acting Managing Editor Toledo Blade—The "Blade," and myself personally, are very strong for Goldberg. We think it is a great comic.

C. H. EGGLESTON, Editor Anaconda Standard—In the cartoons of Goldberg one sees reflected, in a grotesque and very striking manner, the fallacies of the conceited, the self-centered and self-willed. Rich in imagination and inexhaustible in humor, Goldberg is a satirist of the highest order—the Thackeray of contemporary American life.

Managing Editor San Francisco Bulletin—Rube Goldberg is the funniest of all the funny cartoonists, and everybody out here knows it. He is a habit that never palls. He is as human as Henry Ford and almost as funny as Roosevelt.

TAYLOR KENNERLY, Managing Editor Montgomery Advertiser—Other picture features are good sometimes, but Goldberg is great every day.

"GOLDBERG SEES THE FUN IN HUMAN NATURE"

Every Day on the Back Page of

THE EVENING MAIL